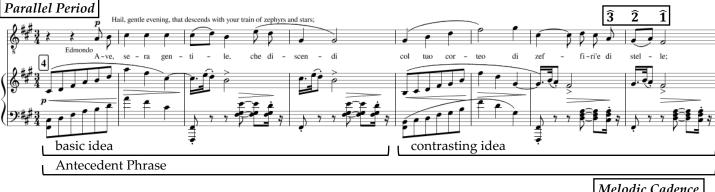
FIGURE 1: FEATURES OF DIEGETIC AND NONDIEGETIC MUSIC IN THE OPERAS OF GIACOMO PUCCINI

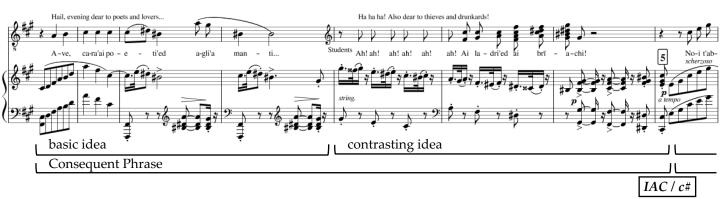
Textual Markers Musical Markers

Diegetic	Nondiegetic	Diegetic	Nondiegetic
Poetic language	Mundane language	Well-defined form	Recitative style or through-composed
Fanciful imagery	Realistic imagery	Graceful melodic contours	Speech-like contours
Abstract topics	Practical function	Set off from surrounding music	Integrated into surrounding music

EXAMPLE 1: "AVE, SERA GENTILE," 1ST STATEMENT, MANON LESCAUT (1893), ACT I, REHEARSAL 4-5



Melodic Cadence



Transition

Rescued from Obscurity:

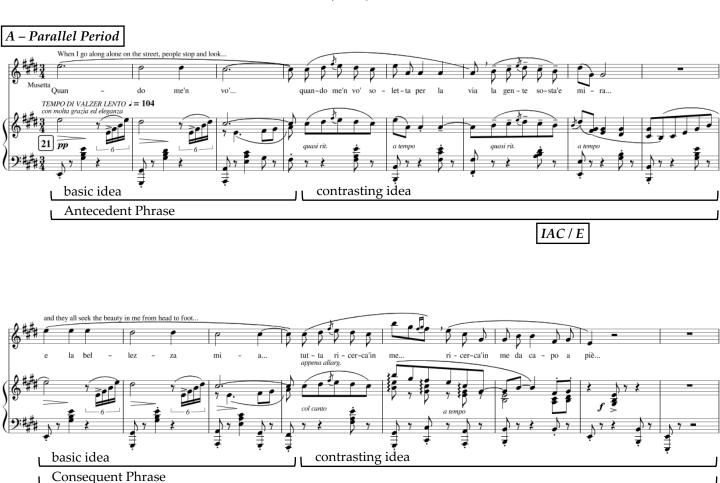
Classical Form and Diegetic Music in Puccini's Operas

Karen E. H. Messina kehmessina@gmail.com

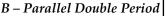
EXAMPLE 2: "AVE, SERA GENTILE," 2ND STATEMENT, MANON LESCAUT (1893), ACT I, REHEARSAL 5-7

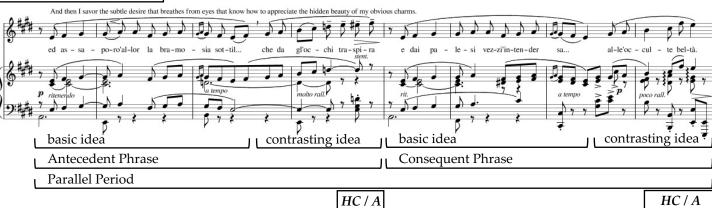


EXAMPLE 3: "QUANDO ME'N VO'," LA BOHÈME (1896), ACT II, REHEARSAL 21-23



PAC / E

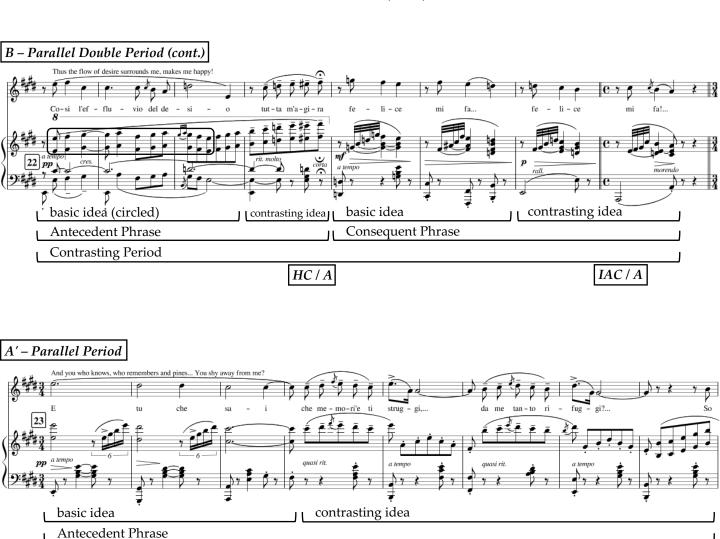


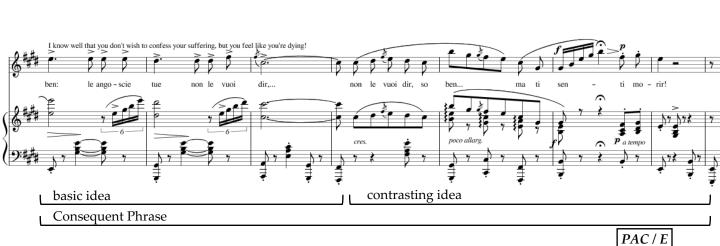


HC / A (tonicized)

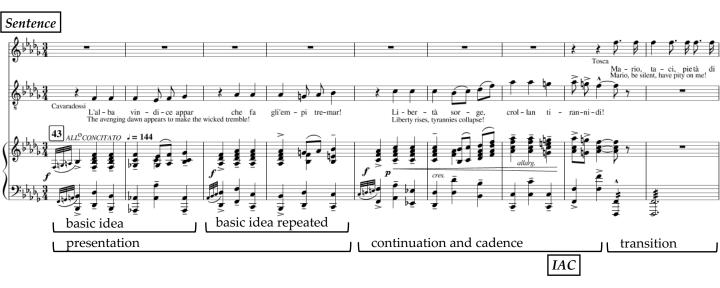
IAC / E

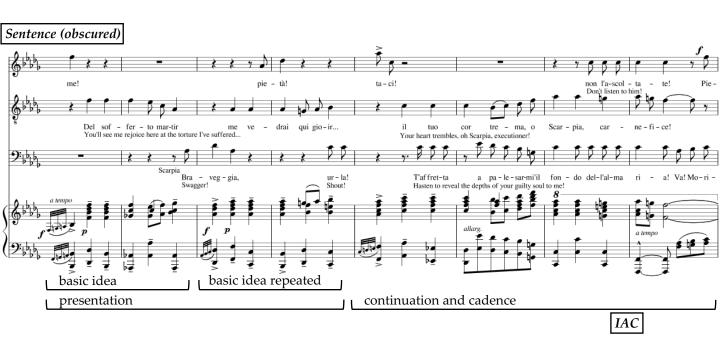
EXAMPLE 3 (CONT.): "QUANDO ME'N VO'," LA BOHÈME (1896), ACT II, REHEARSAL 21-23





EXAMPLE 4: "L'ALBA VINDICE APPAR," TOSCA (1900), ACT II, REHEARSAL 43





EXAMPLE 4 (CONT.): "L'ALBA VINDICE APPAR," TOSCA (1900), ACT II, REHEARSAL 43

